

<b>Institution: University of Nottingham (UoN)</b>
<b>Unit of Assessment:</b> Communications, Cultural and Media Studies, Library and Information Management, D34
<p><b>1: Unit Context and Structure, Research and Impact Strategy</b></p> <p><b>1.1: UNIT CONTEXT</b></p> <p>UOA34 comprises 23 academic staff (including two postdoctoral Fellows), based in the Department of Cultural, Media and Visual Studies' (CMVS). The UoA is one of three departments within the School of Cultures, Language and Area Studies (CLAS), one of three Schools within UoN's Faculty of Arts. The Head of Department oversees research and KE in collaboration with the Director of Research (DoR), deputy DoR, Impact Officer (IO), Director of Postgraduate Research (DPGR), Directors of the research centres and Impact Case Study (ICS) leads. The DoR, DPGR and IO sit on key School committees, the Chairs of which sit on the equivalent Faculty committees, ensuring that research and impact strategies are fully aligned with the School, Faculty and University. Our inclusive research culture values and supports all researchers and is reflected in the UoA's staffing composition: 52% women, 22% LGBT, 13% BAME, 17% ECR and 9% disabled. Of those staff with direct responsibility for the research and impact strategy, 50% are women and 17% BAME.</p> <p>The Department's broad, interdisciplinary research culture results from the successful 2018 merger of the Departments of Culture, Film and Media and Art History. The merger has deepened and diversified expertise across cultural, media and visual research. CMVS staff have internationally recognised expertise in critical theory and cultural studies; the creative industries (particularly screen industries and museums); cultural history and cultural policy; media and software studies; media audiences; journalism studies; film and television cultures; digital cultures; art history and visual culture; and criticism and curatorial practice. Manifest across all expertises are critical issues of equality and diversity, including ethnicity, race, gender, sexuality, disability and attendant concerns with ethics, ecology and mental health.</p> <p><b>1.2 RESEARCH CENTRES</b></p> <p>CMVS's research centres form the organisational driver for research development, funding applications, external engagement and impact maximisation, leading to transdisciplinary, international and collaborative research. This template references centre achievements and throughout. Here we summarise their foci and strengths.</p> <p><b><i>The Centre for Contemporary East Asian Cultural Studies (CEACS)</i></b> fosters innovative research on cultural practices in China, Japan, Taiwan and South Korea, and the diasporic communities associated with those regions. It has significant strengths in East Asian film and film festivals, contemporary Chinese art, museums and galleries, and East Asian media cultures. CEACS harnesses UoN's tri-campus structure by building collaborative relationships with academic and cultural institutions and practitioners in and around the Malaysian and Chinese campuses (REF5a1).</p> <p><b><i>The Centre for Critical Theory (CCT)</i></b> conducts cutting-edge research into the application of critical theory to contemporary social, political and cultural phenomena, developing novel methodologies in the overlaps between new technologies and subjectivity, neoliberalism and the politics of health, sensory studies, news media and social movements and memory studies. CCT has strong ties with UoN's Improving Health and Wellbeing Interdisciplinary Research Cluster (IRC, REF5a 2.1(a)).</p> <p><b><i>The Institute for Screen Industries Research (ISIR)</i></b> applies a media industries perspective to screen culture with expertise in media promotion, film festivals, immersive screen experience</p>

design, sound, games and TV audiences. ISIR researchers work with external partners in the UK, Canada, China, the US and elsewhere to address emerging challenges in screen industries, including responding quickly to the impact of the global pandemic on the creative sector (Kennedy, Martindale, Sergi). ISIR has strong ties with UoN's Creative and Digital IRC, co-led by Martindale.

**The Centre for Research in Visual Culture (CRVC)** catalyses interdisciplinary research in art history, visual culture studies and curatorial practice, with established research strengths in Italian, French, American and Asian art. It has links with national/regional museums and galleries and strong ties with the 'Culture Matters' IRC co-led by Bradnock.

### 1.3 ACHIEVEMENT OF STRATEGIC AIMS FOR RESEARCH AND IMPACT DURING ASSESSMENT PERIOD

#### 1.3.1 Research

The UoA has achieved its REF2014 goals and laid strategic foundations for continued success in research and KE/impact. Industry funding has increased to £129K (£20K REF2014) and UKRI funding to £760k (£757k of combined UoA34 and 36 income REF2014). The recent development and submission of successful bids for strategic new projects has enhanced research and KE sustainability; e.g. Martindale's (Co-I) Horizon Digital Economy Hub (£5m, 2020-25) and Kennedy's (PI) major £1.6m European Regional Development Fund (ERDF) project (2021-23).

Since REF2014 we have:

- i) *Strengthened core areas of expertise by supporting individual researchers to sustain delivery of internationally excellent publications.* Achieved through staff development, research leave, research infrastructure (2.2, 2.5, 3.2) and strategic appointments enhancing our research centres (Elstob, CRVC; Mutibwa, CEACS and ISIR; Hadas, Kennedy, Martindale and Newsinger, ISIR).
- ii) *Widened international academic research partnerships.* Engagement with UoN's international campuses has enabled the extension of in-region research collaborations to Shanghai Jiao Tong University and Hong Kong University of Science and Technology. The award of a Fellowship (Mutibwa) to Taiwan's University of Science and Technology initiated a collaboration to develop a large transnational bid around digital fabrication cultures in East Asia. We have attracted Fulbright Fellows from the University of Iowa and ECR Fellows from the Universities of North Carolina and Auburn. We have participated in funded collaborations with the Getty Research Institute (Los Angeles), Wyeth Foundation (Delaware) and Terra Foundation (Chicago) (Bradnock). Our 2018 formal agreement with Lund University, Sweden, has enhanced CCTs sensory studies network and led to two international workshops and a publication with Lund University Press (Mansell).
- iii) *Promoted impactful research by building on existing links with external partners and beneficiaries.* We have achieved our ambition to promote research with impact amongst extra-academic beneficiaries, consolidating and extending our networks to include collaboration and engagement with >100 external partner organisations in Britain, Canada, China, Taiwan, and the US.
- iv) *Expanded and diversified research income.* We have maintained our UKRI research income while successfully diversifying research funding through interdisciplinary collaborations and direct industry funding. The UoA secured awards of £1.2m across 68 grants (income £760k in period) from a total award value of £5M. Funding from industry partners includes Disney, Sony, and the Academy of Motion Pictures (Sergi: £110k) and Youku Tudou (Stringer: £10k).
- v) *Grown our PGR recruitment* and vi) *advanced the professional development of PGRs.* A total of 62 PhDs have been awarded since 2013, a 61% increase on REF2014 (2.6.1 details the

significant achievements against this objective). CMVS has secured 24 awards in open competition, 2 Collaborative Doctoral Award and 2 Creative Economy Engagement Fellowships from the AHRC Midlands4Cities Doctoral Training Partnership (M4C DTP).

vii) *Extended contributions to the international research community.* Since 2014, 44 conferences and numerous workshops and symposia have set new research agendas, developed pathways to publication for established and junior colleagues, and attracted significant international participation (e.g. *Transnational Radical Film* involved c.100 scholars from five continents). These activities have extended the reach and influence of our research (see 4.1). Evans and Kennedy have both been involved in international research funded by the Social Science and Humanities Research Council of Canada (SSHRCC).

### 1.3.2 Impact

CMVS collaborates extensively with external partners in the cultural and creative sector through a practice-aligned approach to research based on a unifying concept of *practice* understood broadly as the creative, critical, technical and organisational practices of creators, producers and consumers of culture. The following principles guide our impact strategy.

i) Engaging actively with cultural businesses, institutions and practitioners to develop a critical understanding of professional, commercial and/or public roles that respond to changing cultural, social and economic circumstances.

ii) Developing empirical and theoretical understanding of the behaviours and outlooks of audiences, consumers, users and cultural groups to inform organizational practices and business models in the cultural sector (including the enhancement of cultural life for cultural consumers).

iii) Facilitating cultural forums and critical debates in ways that catalyse issues, actions and practices with wider benefits for society and its constituent communities.

Our robust strategy is supported by a dedicated CMVS Impact Research Fellow (Senior) and the Faculty Research Impact Officer, who co-ordinates impact strategy across the Faculty. The Department's Impact Officer (Mansell), working with the DoR and HoD, co-ordinates impact activity. The Department has benefitted from new internal funding opportunities for impact activities created via the Arts Impact Accelerator award and UoN's Research Priority Areas (RPAs) and IRCs (REF5a 2.1a). For example, Mansell was awarded an impact fellowship by the Creative and Cultural Industries RPA and a Faculty Pro-Vice-Chancellor's Award for Impact to support a semester's secondment to the National Science and Media Museum. Staff have benefitted from £20k of RPA impact-related funding, with the impact activity of early and mid-career researchers' further developed by the Faculty's Arts Research Leaders Programme (Bradnock, Chang, Evans, Goffey, Mansell, Martindale, Pucci). This strategic framework has underpinned an increased number of applications for external funding to support impact. For example, Mansell's impact work was supported through grants from the Being Human Festival (2016) and AHRC (Follow-On Funding for Engagement and Impact, 2020).

Since 2014 CMVS has significantly extended its range of partners/collaborators, including: the Academy of Motion Pictures Arts and Sciences (Sergi); Lucasfilm/Disney (Sergi); the National Games Institute/National Videogame Museum (Kennedy and Pearson); the National Science and Media Museum (Mansell); Nottingham City Council (Sergi); Nottingham City Museums and Galleries (Mansell, Neher), Nottingham Contemporary (Goffey, Potts, Wright); Science Museum (Mansell, Mutibwa). Mansell and Sergi have written industry reports for the Academy of Motion Pictures Arts and Sciences, Kambeckfilm, Lucasfilm/Disney, Science Museum, and National Science and Media Museum. The strength of these collaborations has enabled CMVS to respond rapidly to the Covid-19 pandemic, realigning key activities to support our partners and the creative sector more widely. Examples include Martindale's reports for the Oxjam Music Festival and touring film 'The Moment'; Kennedy's Live Cinema event; Mansell's online engagement activities with the Science and Media Museum.

The Department's impact case studies arose directly from the above principles and from the impact strategy implemented since 2014. Our research centres played a pivotal role in driving impact. CCT's sensory studies strand provided funding and support in the development of Mansell's impact case study on sound and museums; ISIR funded Sergi's impact case study collaboration with film and television industry partners; and CRVC was a partner in the creation of the China Cultural Visiting Hub whose work forms the basis of Neher's impact case study on professional development and cultural exchange in UK and Chinese museums.

### **1.3.3 Interdisciplinarity**

The Department's broad range of expertise (1.1) has fostered an embedded approach to interdisciplinarity. This is enhanced through the close alignment of our four research centres and UoN's IRCs to support collaborative research and impact bid development. The UoA's commitment to interdisciplinarity is evidenced by two of the 19 IRCs being co-led by CMVS staff: Creative and Digital (Martindale) and Culture Matters (Bradnock). Pearson previously served as co-director of the Research Priority Area (RPA) in Creative and Cultural Industries.

## **1.4) STRATEGIC AIMS FOR RESEARCH AND IMPACT, 2020-25**

The Department will build on its 2013-20 successes to advance its research and impact agenda, with particular attention to the following strategic aims:

- i) Sustain and augment the international visibility of research centres:* CMVS will enhance the reputational, collaborative, publication and networking potential of the centres' established networks through international events and research grant collaborations, cross-pollinating activities and opportunities.
- ii) Further support interdisciplinary collaboration to maximise research bid development and impact:* We have already begun the process of significant enhancement through the £1.6m ERDF programme begins the process of significant enhancement, drawing on departmental expertise around immersive technologies supported through the Creative and Digital IRC (Kennedy, PI, Martindale, Co-I, with Evans, Mansell, Mutibwa and Newsinger named researchers). Expertise is further drawn from Business, English, Music, Archaeology, Computer Science and Engineering, and from collaboration with external partners, including Nottingham's Broadway Cinema, Creative Quarter, Castle Museum Trust and City Council.
- iii) Increase staff participation in external collaborations leading to impact:* research mentors will help identify opportunities to embed impact through CMVS's Personal Research and Impact Development (PRID) system, a mentoring mechanism that encourages knowledge exchange (KE) planning (see 2.2). A comprehensive mapping of the KE pipeline and formation of a new Impact Group will provide our researchers with targeted support, linking them to potential external partners. The severe impact of Covid-19 on our partnerships has inspired a new strand of activity comprised of a seminar series to engage artists, curators, exhibitors and producers across the museum, film, dance and performance sectors in conversations (e.g. *Museums and Digital Culture* December 2020) that will influence internal, local and national funding strategies.
- iv) Sustain the professional development of PGRs:* CMVS is committed to: 1) providing PGRs with the skills, experience and expertise to prepare them for employment within and beyond academia; 2) catalysing PGR research culture through cohort building activities (e.g. departmental work-in-progress sessions, student-run reading groups and symposia), allied with the research centres, and regional PGR network opportunities through the Midlands4Cities DTP; 3) supporting CDAs and professional placements to encourage diversity in recruitment.
- v) Enhance the links between research support and staff development:* CMVS is committed to giving researchers the time, resources and mentoring needed to produce high-quality research and to achieve promotion, with a particular focus on ECRs. It will support staff to assume positions of research leadership through mechanisms that include research training offered by UoN's Leadership and Management Academy and Researcher Academy (REF5a 3). (2.2, 2.5)

**1.5) OPEN RESEARCH**

The unit supports the open research agenda, with the School's Research Committee overseeing implementation of institutional policies on open access and research data management (REF5a 2.3). Support for UKRI grant applicants' data management plans is provided by the Library and Digital Transformations Hub. PGRs are also supported to complete data management plans. All CMVS research papers, where copyright allows, are made available in an open access form on the University repository. Staff have published Open Access articles in 31 journals (16 Gold).

**1.6) RESEARCH ETHICS AND INTEGRITY**

Institutional policies on research ethics, including the Concordat to Support Research Integrity, govern all our work, with oversight at School and Faculty level. As Faculty Ethics Officer and member of UoN's Research Ethics Committee, Birks led on the development and implementation of new institutional policy in response to GDPR (REF5a 2.4). Birks' expertise in this area has ensured best practice regarding research integrity in individual and collaborative activity.

**2: People****2.1) STAFFING STRATEGY**

At the REF census date, CMVS had 23 FTE Category A Staff: three full Professors (13%), eleven Associate Professors (48%), seven Assistant Professors (30%) and two postdoctoral Fellows (9%). Four meet the criteria for ECR (17%). Six new staff joined CMVS during the REF cycle (one Professor, one Associate Professor and four Assistant Professors); all have permanent contracts. These staff contribute to existing and develop new research areas (including EDI related), align with research centres, and enhance the potential for external funding and impact.

The Department's recruitment strategy is designed around three core principles that build on UoN's *Building a Culture for Success* framework (REF5a 3.1): i) recruiting, retaining and developing high-calibre staff, regardless of their personal circumstances; ii) strengthening the Department's research specialisms and iii) expanding provision in areas targeted for future development, with particular attention to EDI. The strategic appointment of a new Professor (Kennedy) strengthens the unit's expertise in the games and immersive screen experiences, and her international track record in diversity and inclusion related research in these areas (e.g. the SSHRC funded partnership *Refiguring Innovation in Games*) further extends the impact potential for ISIR.

Meyer's expertise in German cultural studies and literary theory brings a memory studies perspective to CCT's 'Theory and Modernity' strand. Elstob enhances CRVC expertise in contemporary art, criticism, and historiography and adds expertise in critical race studies. Her research on the politics of art institutions and exhibitions supports CMVS' impact strategy. Hadas' research on promotional screen cultures complements Grainge's and aligns with ISIR, whilst her research interests in media and the environment have impact potential. Mutibwa similarly expands ISIR's research and impact remit, bringing expertise in digital media, cultural heritage curation and public engagement. His research on Chinese maker culture, supported by an AHRC/British Council Grant, aligns with CEACS. Newsinger's expertise enhances and expands CMVS's focus on creative industries and collaborative impact activities. His research on diversity in the screen industries aligns with ISIR, whilst his BA and Arts Council funded research on freelance practitioners and cultural engagement brings a new cultural policy perspective.

Elstob, Kennedy and Newsinger's appointments have enhanced existing research strengths in equality and diversity (Bao, Birks, Bradnock, Wright) and the unit's EDI profile, with 67% of new staff being women, 17% BAME and 50% LGBT. Compared to two promotions in 2014, the ten during this REF cycle demonstrate the effectiveness of CMVS's staff mentoring and support

mechanisms. There have been two to professorial level (Gladston, Grainge) and seven to Associate Professor status (Bao, Birks, Bradnock, Evans, Gallagher, Mansell, Thon and Wright).

## 2.2) STAFF DEVELOPMENT STRATEGY

CMVS's research staff development strategy supports maximisation of individual's research activities and career advancement. The strategy is delivered through School, Faculty and University policies, infrastructure and funding, underwritten by the *Concordat to Support the Career Development of Researchers* (REF5a 3.1). Individual research is supported through annual Appraisal and Development Conversations (ADCs) (REF5a 3.1) and through the research and impact mentoring and planning structure: Personal Research and Impact Development (PRID). Staff outline five-year plans for publications, conferences, grants, research-related professional service, and impact activities, and discuss these in annual and, where appropriate, bi-annual interviews with the HoD and DoR. The PRID provides mentoring, advises on promotion preparation, and facilitates early embedding of impact, partnership development and funding opportunities. The PRID identifies the need for additional mentoring and guidance and is attentive to emergent EDI challenges, e.g seeking approval for paid coaching to support the development of a woman colleague. 230 research interviews have provided mentoring and guidance over this period. Where colleagues' ability to undertake research has been affected by COVID-19, mentoring is intensified, and colleagues are given the opportunity to describe the impact of COVID in all promotion, study leave and internal funding applications; these circumstances will be considered in decision-making.

## 2.3) SUPPORTING, DEVELOPING AND INTEGRATING EARLY CAREER RESEARCHERS

CMVS has four ECRs: two assistant professors (Hadas, Elstob) and two postdoctoral researchers (Atkin, Leverhulme Early Career Postdoctoral Fellowship; Martindale, Nottingham Research Fellow, leading to permanent appointment). CMVS complies with UoN policies with regard to ECRs (REF5a 3.2), all of whom are supported by University, Faculty and School infrastructure. UoN and Birmingham jointly run an annual ECR leadership programme, for which CMVS ECRs are eligible. The CLAS-Humanities Mentoring Scheme pairs them with senior mentors who assist integration into the University. The Centre for Advanced Studies (CAS, 3.2) provides ECR-specific training, including in bid writing (e.g. Atkin, Martindale).

Within CMVS, ECRs benefit from an annual 100-hour reduction to the standard workload hours during their first three years in post, enabling institutional integration and the maintenance of research time. The DoR ensures that ECRs are made aware of relevant funding schemes; applications are encouraged and supported via the ADC and PRID mechanisms. Our research centres provide opportunities for ECRs to develop and disseminate their research, receive peer-support, and draw on existing networks to co-develop funding bids. ECRs are invited to deliver papers as part of CMVS's visiting speaker series, and are paired with experienced doctoral supervisors to learn UoN's policies and procedures and good practice in PGR supervision.

## 2.4) RESEARCH LEAVE POLICY

All unit staff can apply for a semester's research leave every seventh semester (REF5a 3.1). The Faculty PVC Fund awards successful applicants an additional semester's leave to complete research and impact activities. Staff have benefitted from combining these two sources: Bao, Goffey, Mansell, Pearson and Pucci all enjoyed two consecutive semesters of leave to complete significant projects (e.g., Bao's *Queer China*, Mansell's successful AHRC bid for 'Sonic Futures'). With the exception of Grainge who has been seconded, all eligible Category A staff have had at least one, often two, semesters of research leave during this REF cycle. CMVS has supported staff to secure additional leave via external fellowships, including Leverhulme (Chang), The Henry Moore Foundation and the British School in Rome (Pucci). In 2013-20 there have been 42 semesters of research leave, including seven funded by Pro-Vice-Chancellor awards, three by Leverhulme and one by the Getty Institute, with nine staff enjoying two consecutive semesters of leave. The research and impact leave infrastructure has supported the

completion of 13 monographs, 101 articles, and 64 funding bids, and enabled the advancement of work towards the ICSs and impact more generally. These awards have been accompanied by further internal research funding (£615,401) that has supported conference, international travel, networking, impact and other dissemination activities. Section 3.2 elaborates upon internal investment supporting staff research.

## 2.5) RESEARCH LEADERSHIP

CMVS has supported staff development through both promotion and engagement with competitive leadership Programmes at Faculty and University level. Grainge completed the University Research and Strategic Leadership Programmes (REF5a 3.1) in 2014, Kennedy in 2019. Grainge subsequently took on senior roles as Site Director (2014-16) of the Midlands3Cities DTP (M3C: 2014-19), and Director (2016-20) of M3C and then Midlands4Cities DTP (M4C: 2019-25). He co-chaired the national AHRC Doctoral Training Partnerships Directors and Manager's Group (2017-18). Eight staff completed the Faculty's Arts Research Leadership programme: Evans (2016); Bradnock, Chang and Mansell (2017); Pucci (2018); and Goffey, Martindale and Newsinger (2019). Evans and Bradnock were subsequently promoted. CMVS supports active membership of the AHRC Peer Review college, with Goffey, Grainge, Mansell, Martindale, Newsinger and Stringer members (2013-20).

## 2.6) RESEARCH STUDENTS

### 2.6.1 Recruitment and Studentships

PGR recruitment has been consistently strong with a total intake of 89 doctoral students over the assessment period, a 118% increase on REF2014. Of these students an average of 10% reported a registered disability, 40% were non-white, and across the census period the gender balance has been 50/50. An impressive 51% secured funding: 64% from the AHRC, mostly via M3C DTP and its successor M4C (54%); 18% received CLAS or the Vice-Chancellor's studentships and bursaries, with other funding coming from foreign governments (Taiwan, China, Brazil). New specialisations around curatorial and digital practice have been pursued via AHRC and Collaborative Doctoral Awards (CDAs). Reflecting our commitment to interdisciplinarity, 10 students have been co-supervised with Horizon, UoN's institute specialising in Digital Economy research. A total of 62 doctoral degrees have been awarded since 2013, an average of over 8 per annum. The current PGR cohort comprises 44 students.

### 2.6.2 Integration into CMVS Research Culture

Upon joining CMVS, PGRs benefit from a 'buddying scheme' linking them to peers at a more advanced stage of their studies. All PGRs present their work annually at our weekly Work-in-Progress seminars designed to encourage cohort-building, peer-support and scholarly rigour. PGRs are invited to all visiting speaker events and supported by CMVS's research centres to undertake initiatives of their own. For example, CCT has facilitated student-led reading groups and PGRs have formed research clusters which serve as sites of skill-sharing and peer-development for incoming PGRs. PGR-led initiatives have been supported by CLAS funding (e.g. CEACS PGR conference, £1,000; Three Ecologies project, £750; public-facing Summer School at Nottingham Contemporary, £400). PGR-organised events also include 'Political Reversals and Renewals' and 'Toxic Positivity in the University'. Our PGRs have led events funded by the external M3C Cohort Development Fund, including three international Digital=Culture conferences (£6k) that have built major cross-university PGR networks.

### 2.6.3 Research Skills Training (see REF5a 3.4)

CMVS PGRs are developed through two routes. The first involves the Arts Faculty Researcher Skills Programme, which conforms both with national standards set out in Vitae's 'Researcher Development Framework' and the AHRC's 'Research Training Framework'. It combines core and optional training courses delivered by the Researcher Academy. These cover a range of topics from managing research projects to research governance and ethics, and from

methodologies such as archival and digital research to writing, networking and communication skills.

The second route involves the Midlands Arts Programme available to PGRs in receipt of M3C/M4C funding. This programme combines access to training across all eight Midlands-based universities within the partnership and includes a customised programme of research and employability training that enables students to gain arts and humanities skills, explore interdisciplinary methods, discover research networks, and path-find professional careers. Ayesha Taylor-Camara won a prestigious place in the national AHRC competition to attend the 2018 Edinburgh International Television Festival and developed this into an 18-month M4C placement with the BBC's audience research department. M4C-funded placements have been secured at the Castello di Rivoli, Tate Modern, the Icon Gallery and the Library of Congress. Two students were awarded library grants from the Getty Research Institute. M4C students benefit from a Student Development Fund for overseas study visits with a training dimension. International field trips have been supported to, for example, Italy, Brazil, India and Portugal.

#### **2.6.4 Supervision and annual review (REF5a 3.3)**

Two or more supervisors are assigned according to relevant expertise, usually on a 50:50 weighting to ensure even input. Students receive regular supervisions (a minimum of 10 per year for full-time, six for part-time students). Annual Review is conducted in February, with students submitting a progress report that details written work completed, research training undertaken, conferences attended, and includes a thesis structure and completion schedule. All first year (second year part-time) students submit a research statement and 5,000-word writing sample that is evaluated at interview by two CMVS staff outside the supervisory team.

To take account of COVID-19 impacts, PGRs receive a six-month fee-free extension if they entered 'Thesis Pending' after 29 September 2019, would have originally concluded registered study between 1 March 2020 and 1 October 2021, or were registered prior to 1 March 2020 with end dates between 2 October 2021 and 30 September 2023.

#### **2.6.5 Conference Travel Support**

PGRs are supported by CLAS's PGR Fund to attend conferences (£500), CLAS's Student Experience Fund (£200), and Graduate School Travel Prizes. Recipients of M4C funding can apply to the Student Development Fund and Cohort Development Fund. These have enabled CMVS PGRs to: present their research at international conferences, including the *Media, Communications and Cultural Studies Association Conference*; undertake research trips, for example, to the V&A; undertake 6-month work placements with cultural partners, including Nottingham Contemporary; and organise PGR conferences across the M4C network (e.g. *Movements: Protest, Politics and Activism in the 21<sup>st</sup> Century* (2018)).

#### **2.6.6 Professional Development**

The Faculty of Arts' Teaching and Learning Development programme (delivered by the Researcher Academy, REF5a 3.3) provides our PGRs with training in line with UK Professional Standards Framework and supports them in gaining Advanced HE accreditation through applications to HEA Associate Fellowship. The UOA facilitates postgraduate exchange with communities outside of academia via placements with a range of partners, including Nottingham Contemporary, Ofcom, and Digital Catapult.

Demonstrating the success of our approach, PGRs have published 82 articles in peer-reviewed journals, including the *British Journal of Art*, *Cultural Politics*, *Journal of Popular Television*, *Cultural Politics* and *Senses and Society*. Upon completion, many have secured academic jobs in the UK and abroad (e.g. Coventry, Warwick, Sussex, Brunel, Nottingham, Yang-Tze). Two PhD graduates secured Leverhulme Early Career awards and two others were awarded prestigious postdoctoral fellowships at Fudan University and at the Microsoft Research labs (New York). Several are now curators at national museums and galleries: Tate Britain; National Gallery (x3); National Portrait Gallery; National Science and Media Museum. PGRs' theses have been turned into monographs published by Routledge, Palgrave and Lexington, amongst others.



**2.7 EQUALITY AND DIVERSITY**

All UoN researchers are supported by best practice in EDI (REF5a 3.5.). CMVS has achieved a fairly even gender balance with 52 % women and 48 % men (see 2.1 for role levels at REF census date). CMVS staff are internationally diverse (American, Canadian, Chinese, German, Italian, Israeli, Jamaican, Ugandan) and 13% have BAME status. 9% of CMVS staff are registered disabled, with adjustments being made in accordance with the University's disability policy. 22% identify as LGBT. The mean staff age is 46 (25-30 = 4%; 30-35 = 7%; 35-40 = 19%; 40-45 = 26%; 45-50 = 11%; 50-55 = 11%; 55-60 = 19%; 60+ = 4%).

The School holds an Athena Swan Bronze award. Women are well represented in senior positions (Pearson as HoD, Meyer as Director of PGR, Chang as director of CRVC, Bradnock and Martindale as co-leads of UoN IRCs). Evans received a year's maternity leave in 2018. The Department has extended a core hours policy to research seminars to ensure the widest possible participation particularly from those with any caring responsibilities.

For staff and PGRs with disabilities, UoN's disability team works with individuals to ensure needs are met, general wellbeing monitored and special equipment recommended by Occupational Health purchased; supervisors regularly review the situation with the student. Support for staff and PGR wellbeing is guided by University wellbeing and HR policies. PGRs experiencing difficulties may interrupt their studies and extend their thesis-pending period.

The selection of our outputs portfolio followed the University's Code of Practice. Individuals were invited to declare personal circumstances. Other EDI considerations included: all reviewers undertaking Unconscious Bias training; outputs being read by two internal reviewers using a proforma based on *Guidance on Submissions*; calibration achieved by the REF coordinator meeting with reviewers or asking a third to adjudicate; a statistical analysis to check the proposed submission against all protected characteristics, followed by appropriate re-reading. Allowing for double weighting and reserves, submitted outputs represent all age ranges: 26–35 (10%); 36–45 (52%); 46–55 (24%); 56–65 (10%); 65+ (6%); and levels of seniority: L7 (20%), L6 (49%) and L5 (31%). 55% of the output submission is from staff 45 or under. Besides what is required by the rubrics, the UoA's only criterion for including research outputs is their scholarly merit.

**3: Income, Infrastructure and facilities****3.1 RESEARCH INCOME**

CMVS's research centres are the critical driver for our income generation strategy. Income across the unit now exceeds £760k, reflecting a diversification of bidding activity, with staff awarded more than £1.2m from successful bids (many interdisciplinary) totalling £5.2m. Successful bids were made to the AHRC, British Academy, British Council, ESRC, Leverhulme Trust and Wellcome Trust among others.

Our strategy for successful income generation has allowed CMVS to expand its expertise in digital media, cultures and economies. Kennedy brought with her the final completion funds from a five year SSHRCC partnership grant (£17k) to support the production of industry facing reports. An internal business engagement grant (£3k) will further disseminate these project outputs to SMEs working with immersive technologies. The strategic appointment of Martindale has further consolidated expertise in digital research. Martindale is Co-I on a successful Horizon bid for £5,094,381 (2020-25) which brings together STEM expertise with arts and cultural practices; this embeds Martindale within a collaboration across several disciplines and offers opportunities for unit colleagues to develop their digital research.

External income generation by CMVS's research centres developed key strategic areas. For instance, CCT's Sensory Studies Network, led by Potts and Mansell, has facilitated the latter's research on auditory cultures and the curation of sound. Mansell's collaborations with the

National Science Museum, Royal College of Music and National Science and Media Museum, was enabled by a total of £170.5k of external funding from the AHRC (since 2014). Potts' project on the material cultures of clutter, which deploys sensory studies methodologies developed within the network, was aided by a £20k Leverhulme Research Fellow grant (2013-14). Goffey was Co-I on a £100k project funded by the ESRC and Google Analytics (2014).

CEACS has attracted AHRC/British Council funding for Mutibwa's project on 'digital fabrication communities in Shenzhen' (£34.7k, 2017) as well as non-UKRI funding from groups such as Shanghai Art Gallery (£25k), Rockbund Art Museum (£22k), British Council, and the collection of Contemporary Chinese Art (£10k).

CRVC has attracted funding from a number of sources, including the Terra Foundation for American Art, Getty Research Institute, Henry Moore Foundation, The British School in Rome, Leverhulme Trust, and Paul Mellon Centre for British Art. Chang secured a Leverhulme Research Fellowship (£50.5k) for her project 'Playing Empire in the 19<sup>th</sup> Century: Games, Spectacles and Colonial Subjects' (2018-19). Chang further secured short-term research fellowships at UCLA-Clark Memorial Library and the Yale Centre for British Art in 2020. Atkins was awarded a Leverhulme Early Career Fellowship (£32k) for his project on Surrealism and Romanticism.

ISIR has attracted industry funding, including £110k derived from industrial consultative work with Disney, Skywalker Sound/Lucasfilm, Kambeckfilm (Germany) (Sergi), and £10k from the leading Chinese online media platform Youku Tudou (Stringer). This work has been pivotal in underpinning Sergi's impact case-study and contributed to the development of key research collaborations (e.g. Sergi's co-authored monograph with leading sound designer and director Gary Rydstrom). ISIR has received recognition from the research funding councils. The AHRC's UK-China Industries Partnership Development Grant scheme awarded Stringer £21k, which was matched by funding from industry partners, for a £42k project on Shanghai's Performing Arts and Screen Industries (2019). ISIR staff have secured two CDAs: Evans for a project with Ofcom, and Kennedy and Martindale for one with the British Games Institute.

### 3.2 INFRASTRUCTURE

UoN's research priorities, infrastructure, internal investment and commitment to interdisciplinarity (REF5a 2.1) underpin the vitality and sustainability of CMVS's research and impact. Unit staff have provided leadership for IRCs and RPAs (REF5a 2.1(a)), and staff involvement in these networks has generated seed funding for CMVS research and impact. For example, Wright received £5k from the Health Humanities RPA to fund the two-day conference *Health Humanities Today*. Mansell received £1880 from UoN's International Collaboration Fund (REF5a 4.1(c)) to work with the Sound Environment Centre at Lund University on two interdisciplinary workshops on noise, held in Lund and Kuala Lumpur. UoN's internationalisation strategy and international campuses facilitated Stringer's AHRC-supported project and support grant capture activity across the Department; Neher worked closely with UNNC on her ICS.

Our research and impact has been enabled by significant internal investment, including: a Nottingham Research Fellowship: £280k, (ECR Martindale; REF5a 3.2) to enhance expertise in digital research and impact. International Collaboration/Mobility Funds: £8k to support international conferences, which has, for instance, led to Evans' strategic position within the key discipline association SCMS. RPAs/IRC: £27k to pump-prime new projects and to support collaboration with external partners in the staging of events, exhibitions and performances. Horizon: £89k to support collaboration with external partners. Pro-Vice-Chancellor's Fund for research leave: £41.9k, leading directly to monographs (e.g. Grainge's *Promotional Screen Industries*) and successful funding bids (e.g. Mansell's 'Sonic Futures' AHRC project). Arts Impact Accelerator Award: £14k supporting Kennedy's Live Cinema project. Publication Support Funds £2,438 (e.g., Bao and Bradnock, for book indexing). CLAS: over £40k for research centres; £37k, for conference organization and attendance (staff received funding to attend

prestigious international conferences such as the Society for Cinema and Media Studies and American Association of Geographers).

CLAS's Research Committee provides funding for conference travel, research trips, impact-related activities and symposia. CMVS's research centres receive annual funding to support visiting speakers and symposia, and individual staff impact and research activities. Category A staff are supported by a personal research budget of £600 (e.g. for conference travel, research trips). CMVS supplements CLAS funding to support impact, public engagement and related activities.

Administrative infrastructure is overseen by the Research and Innovation team and Researcher Academy. The Faculty's Centre for Advanced Studies provides Arts-based training, bid-writing workshops, and practical support with finances, and ensures all grant applications are mentored and peer reviewed before submission. A full-time Faculty Impact Support Officer and a dedicated Research Associate work closely with the School Impact Officer and provide enhanced impact support. The M3C/M4C Doctoral Training Partnership supports staff and PGRs (2.6) via funding and infrastructure for research collaboration and training.

Physical infrastructure and facilities have also enhanced our research and impact activities. In particular, the Faculty's Digital Transformations Hub (DTH), trains staff and PGRs in applying digital techniques to Arts research using the Gale Digital Scholar Lab, providing crucial material and technical support. Mansell's AHRC-funded 'Sonic Futures' project (see ICS2) drew on resources and expertise of the DTH: digital cameras and audio recorders documented activities at the National Science and Media Museum, and the expertise of DTH Director facilitated the project's transition to online delivery following the closure of the museum due to Covid-19. This fed directly into an online exhibition evidencing the dissemination and impact of Mansell's research. Martindale has also benefitted from the DTH Director's membership of the Creative and Digital IRC (co-led by Martindale) through the delivery of workshops on archiving and digital research. Martindale's research into immersive experiences has also been facilitated by the Mixed Reality Lab, enabling publications around 'brain-controlled cinema'.

CMVS staff are all located in the Trent Building and have their own offices while PGRs hot-desk. Staff have UK standard digital and IT resources while PGRs access workstations in shared PG space (50 desks for c.80 CLAS PGRs), located within easy reach of CLAS's administrative hub and their supervisors' offices.

#### **4. Collaboration and Contribution to the Research Base, Economy and Society**

Our research and impact collaborations with external partners regionally, nationally and internationally are facilitated by the University's interdisciplinary research infrastructure (See REF5a 2.1), and by the Department's research centres, and School and Faculty support (3.2); they underpin all our impact case studies. The unit's distinctive expertise in creative and cultural practice has underpinned significant international disciplinary leadership as evidenced by publication dissemination, speaker invitations, network participation, engagement in international research exercises and funding body reviews, as well as the hosting of and attendance at international conferences, symposia and seminars. The diversity of collaborative, industry and sector-based partnership activity and the range of public and or industry-based speaking engagements (87 nationally and internationally) provide strong evidence for our commitment to the dissemination of our research to non-academic stakeholders. The unit supports research with and for the creative and cultural industries, with collaborations ranging from individuals and groups of artists/practitioners (Bao, Martindale, Kennedy), to leading national cultural and creative organisations such as the BFI, BBC, National Science and Media Museum, Live Cinema UK, British Games Institute (Newsinger, Evans, Mansell, Kennedy), to international collaborations such as Sergi's with the Hollywood and German film industries, or Kennedy's with US and Canadian based games companies tackling diversity challenges (e.g., East Side Games).

## 4.1 RESEARCH BASE

### 4.1.1 Outputs:

Staff have written 13 monographs, edited 11 scholarly volumes, written 73 chapters in edited collections and 101 articles for peer reviewed journals in more than 30 journals,

### 4.1.2 Conference Participation and Organisation

Staff have delivered 33 Keynotes (Bao, Bradnock, Evans, Grainge, Kennedy, Mansell, Newsinger, Pearson and Wright) in 16 countries, including the UK, Ireland, USA, Italy, Hong Kong, Australia, and Canada. They have been invited contributors to 87 seminars, colloquia and symposia in diverse disciplinary and geographical contexts (Europe, Asia, USA, Canada, Australia). Colleagues play leading roles in organising key, annual international subject conferences, including the Society for Cinema and Media Studies conference (Evans, Gallagher), the industry-facing Develop Games Conference (Kennedy), and the Digital Games Research Association Conference (Kennedy). Evans collaborates with colleagues at King's College, London in planning and selection for the biannual Media Industries Conference.

### 4.1.3 Developing the Discipline

Birks is on the convening board of the Political Studies Association. Goffey, Mansell, Martindale and Newsinger are current members of the AHRC Peer Review College, and Grainge, Pearson and Kennedy regularly review for UKRI grant award schemes. Grainge, Pearson and Kennedy have served on Professorial selection committees in the UK. Staff have assessed funding applications for Portugal's Fundação para a Ciência e a Tecnologia, (Pearson: 2017, 2019, 2020), the European Science Foundation (Pearson, 2020), the Italian Ministry for Education, University and Research, (Pearson, 2014), and the Social Science and Humanities Research Council of Canada Doctoral Award Peer Review College (Kennedy, 2018, 2019, 2020). Bao served on the review committee for the Research Grant Council, Hong Kong (2019, 2020) and Gallagher has reviewed applications for the Israel Science Foundation's Individual Research Grants (2017) and German Academic Exchange Service Postdoctoral Researchers International Mobility Experience fellowships (2016). Staff have externally examined 42 national and international PhD theses.

### 4.1.4 Research Networks, Collaborations and Partnerships

Grainge's work as Director of the M3C and M4C DTPs (incorporating eight universities), contributes to the research base of the entire Midlands region. Grainge has been involved in the awarding and administration of >500 doctoral studentships. As Co-Chair of the *AHRC Doctoral Training Partnerships Directors and Manager's Group* (2017-18), he contributed directly to the research base at the national level. Grainge is now a member of the AHRC Advisory Board.

As indicated above (1.1), our research centres are crucial in developing and supporting research networks, collaborations and partnerships. Within CCT the Nottingham Sensory Studies Network links 18 local scholars to national and global research clusters, as evidenced by collaborative events with the École Française de Rome, Institut Universitaire de France, and University of Toulouse (2017). The *Institutional Analysis and Anti-Psychiatry* strand of work has also formed an international network, linking academics, activists and clinicians in Brazil, France and the UK and formed the basis of an AHRC Research Network bid. CCT is a member of the wider *International Consortium of Critical Theory* based at the University of California, Berkeley, linking it to >300 critical theory centres, institutes, programmes and archives world-wide.

ISIR has supported Stringer's involvement in the AHRC Chinese Film Festival Studies research network, enabling him to co-design a chapter for the network's key output (Berry and Robinson (eds.), *Chinese Film Festivals: Sites of Translation* (2017)). Kennedy's collaboration with King's College in the formation and development of the Live Cinema Network has fed into 4 key events since its 2016 launch and forms a partnership with key organisations in the field of live and immersive cinema (NT Live, Blast Theory, Live Cinema UK). This collaboration underpinned the production of a research film *Walking the Tightrope Between Stage and Screen*, shortlisted for a Learning on Screen Award 2020.

CRVC hosted a Fulbright Fellow (Joni Kinsey, University of Iowa) and two international ECR Fellows (Corey Dzenko, University of North Carolina at Greensboro, and Emily C Burns, Auburn). All three worked on projects connected to art and the American Midwest, enabling the development of a research cluster in this field. A Terra Foundation for American Art Academic Program Grant (US\$25,734) funded an international workshop and conference on the topic. Bradnock co-directed the *Lawrence Alloway: Critic and Curator* international research project collaboration with the Getty Research Institute and Tate (2011-15), which produced an award-winning edited volume.

CEACS supported Bao's participation in the Film and the Chinese Medical Humanities Network, funded by the Wellcome Trust, University College London. Bao was also a member of the AHRC-funded Chinese Film Festival Studies Research Network and contributed to the Berry and Robinson book. CEACS benefits from the research networks of its many members from UoN's international campuses.

#### **4.1.5 Symposia, Conferences, Workshops**

Our research centres play a pivotal role in the organisation of conferences, symposia and seminars. These support the research of all staff, but are particularly critical in the professional development of our ECRs and PGR community.

CCT held numerous events related to its *Ecology and Aesthetics*, *Institutional Analysis and Anti-Psychiatry* and *Critical and the Clinical* strands. CCT organised summer schools, study sessions and public talks from international speakers that involved the participation of Nottingham Contemporary's diverse audience as well as three solely academic conferences and workshops. The *Nottingham-Dublin Lacanian Studies Programme* (2017-ongoing) has been recognised as part of clinical training by the Parisian *Université Populaire de Psychanalyse Jacques Lacan*.

ISIR, as part of *Nottingham Screen Partnership* (NSP), has played a leading role in organising the *International Microfilm Festival* and held an annual speaker series attracting participants from Hollywood, China and the UK (4.2).

CRVC has organised numerous international conferences and symposia, such as: *Museum Metaphors* (2014), *Cultures of the Copy* (2015), *Graphic Satire and the UK in the Long Nineteenth Century* (2017), *From Ruin to Museums: The Creation of Nottingham Castle Museum in Regional, National and International Context* (2018), and *Modernist Art Writing: Writing Modernist Art*, (2019).

CEACS has funded conferences at the overseas campuses such as *The 'Korean Wave' in Southeast Asia: Consumption and Cultural Production* (Kuala Lumpur), leading to the publication of an edited collection of the same name. Bao organised a research symposium on *Chinese Cinema: Identity, Space and Politics* (2015) and a conference entitled *Transnational Radical Film Cultures* (2019), attracting c.100 scholars from five continents.

#### **4.1.6 Editorial and Peer Review Activities**

CMVS staff have contributed to the research base through their editorial and peer reviewing activities for leading journals and book publishers. They sit on 14 editorial boards, (Kennedy is co-editor of *Convergence*), have reviewed for >100 journals, and served as manuscript reviewers for 20 monographs (e.g. for Ashgate, Berghaus, Bloomsbury, Edinburgh, Goldsmiths, NYU, OUP, Palgrave, Polity, Manchester University Press, University of California Press). They have reviewed for 17 special series and edited five special issues of journals, including *New Formations* (Goffey), *Convergence* (Kennedy) and *Subjectivity* (Wright). The scope of their editorial activities reflects CMVS's interdisciplinary breadth, from the history of art and visual culture (Bradnock, *Art History*) to film and television (Pearson, *The Velvet Light Trap*, Grainge, *Cinema Journal*, *Screen*, Stringer, *Screen*), to media and game studies (Evans and Gallagher, *Media Industries*; Kennedy and Pearson, *Feminist Media Studies*; Kennedy, *Games and Culture*

and *Games Studies*), and critical theory and cultural studies (Wright, *Culture, Theory & Critique*; Goffey, *Subjectivity*; Pearson, *International Journal of Cultural Studies*).

#### 4.1.7 Fellowships and Prizes

Stringer was a member of the Nottingham team that won 'International Strategy of the Year' at the 2017 Times Higher Education Leadership and Management Awards. Bradnock won the Historians of British Art Book prize (2016) and the Wyeth Foundation for American Art Publication Grant (2019). Martindale's VR exhibition, *Thresholds*, received two EPSRC Telling Tales of Engagement Awards (2017 and 2019 competitions). Her awards (£20k) funded the commissioning of a bespoke cinema caravan for screening and development of a 'live score' international tour shortlisted for the Sky Southbank Award for Visual Arts. Kennedy's research film has been shortlisted for a Learning on Screen Award (2020). Potts was awarded a visiting scholar residency at Wolfson College, Oxford (2014) for her project on the materiality of clutter. In 2018, Kennedy was nominated a 'distinguished scholar' of the Digital Games Research Association. Martindale was awarded an AHRC Creative Economy Engagement Fellowship funded by the National Portfolio Investment Fund through M3C (2018). Mutibwa secured a fellowship, funded by the Taiwanese government, to undertake a three-month period of research at the National Taiwan University of Science and Technology (2020).

#### 4.2) ECONOMY AND SOCIETY

Colleagues have strong, mutually beneficial relationships with external non-academic partners and collaborators beyond those already mentioned. Mansell sits on the 'Sound and Vision' Advisory Board for the National Science and Media Museum. From 2014-17, Bradnock sat on the advisory board for the Tate's research initiative, *Refiguring American Art 1945-1980*. Bradnock, Goffey, Martindale and Pucci all serve on Nottingham Contemporary's academic working group. Kennedy is a Trustee at the British Games Institute, which has established a new partnership with UoN to further collaborative research and knowledge exchange. This relationship has already resulted in a CDA, secured in April 2020. CMVS's centres facilitate other key activities that bring together research and public engagement activity both nationally and internationally. CEACS has worked with local partners: curating the *New China/New Art* Djanogly Art Gallery exhibition and organising the *Nottingham Chinese Independent Film Festival* for the Broadway Cinema (2014, 2015). Bao collaborated with Nottingham Contemporary and Five Leaves Bookshop on the *Transnational Radical Film Cultures* conference (2019) which attracted a number of film makers. Bao worked with Nottingham Lakeside Arts and Broadway Cinema to organise a series of public screenings, Q&As and panel discussions (2014, 2018, 2019), bringing Chinese film industry professionals into dialogue with academics and diverse audiences concerning changing transnational contexts around censorship and LGBTQ rights.

CCT collaborated with Nottingham Contemporary, Mansell's work on sound curation has involved local and national partnerships with the Brewhouse Yard Museum (Nottingham), National Science and Media Museum (Bradford), and Science Museum (London). His industry report, 'Sound and Place: Digital Mapping and Community Listening Practice', was distributed nationally via the National Science and Media Museum network. Google Analytics funded Goffey's project on 'Meta-Communities of Practice', which generated new data on software programming practices with relevance to software developers and the IT-industry. Goffey's role as Co-I on 'Information as Regulatory Device' (2013) informed the organisational strategy of the West Sussex PCT who funded it. His co-authored book *Evil Media* (2012) has led to industrial consultancy on social media and cultural trends.

ISIR has developed key relationships with a range of industry partners. The annual visiting speaker series, 'Behind The Scenes: Bringing Leading Screen Industry Figures to the University of Nottingham', has attracted participants from Hollywood, China and the UK. Lectures and workshops have been delivered by: Walter Murch (winner of three Oscars); Gary Rydstrom (winner of seven Oscars, sound designer and director with Lucasfilm and Pixar); Peter Rice (President of 21<sup>st</sup> Century Fox/Disney); and Mabel Cheung (leading Chinese director, winner of

Best Director of the Hong Kong Film Awards). ISIR is a founding member of NSP, launched 2014, which brings together regional governmental, academic and industry actors in the film and TV sectors (Nottingham City Council, Creative England, Creative Quarter, Confetti Media Group, GameCity and Broadway Cinema). As part of NSP, ISIR has played a leading role in organising the *International Microfilm Festival* that gathers filmmakers, scholars and policy makers from around the world to share and promote short films. The first of its kind in the UK, the festival ran from 2014-17 and in 2018 became the *Nottingham International Media Festival*, screening works from Spain, Germany, Canada, Australia, America, India and the UK. Stringer designed and delivered a 'Creative Challenge' at the 2014 Shanghai Tudou Video Festival following a signed agreement between UoN and Youku Tudou. In 2017, ISIR organised CPD training in screenwriting for the Ningbo and Broadcast Group to upskill local talent, co-designed and delivered with leading Hollywood screenwriters Ed Solomon and Ryan Rowe.

CRVC has collaborative links with leading cultural organisations, not only locally (Nottingham Contemporary, Nottingham Castle Museums and Galleries Service) but also nationally and internationally (e.g. the V&A Museum and Tate, London; Metropolitan Museum of Art, New York; and Ningbo Bang Museum, Ningbo). Members have curated exhibitions and contributed to the public programmes at galleries that include the National Gallery (London), Royal Photographic Society (Bristol), and Reykjavik Museum (Iceland).

CMVS had made further contributions to non-academic partners. The BFI have benefitted from Newsinger's research on workforce diversity in the film industry; SMEs in the games, VR and immersive sector have benefitted from Kennedy's SSHRCC funded research and knowledge mobilisation project (REFIG.ca). The latter seeks to promote diversity in recruitment and workplace culture. For instance, the Vision for Women in VR (VWVR.org) strand of activity included collaboration with Immerse UK in securing influential stakeholder engagement in its diversity and inclusion ambitions. Artists and institutions working in live and experiential cinema have benefitted from Kennedy's Arts Council, AHRC and Creative Europe supported partnership activity with Live Cinema UK in commissioning, producing and exhibiting innovative experiences including pioneering work funded by Innovate UK using portable (exhibition at Glasgow Film Festival, 2019) and fixed (current collaboration with Cardiff-based CultVR) 360 dome spaces. SME's, including Verve Garden Design, have benefitted from Grainge and Johnson's research on 'spreadable marketing', work highlighted by the National Centre for Universities and Business (2018); and the Tate has benefitted from Bradnock's work on American art. Grainge, Evans, Bradnock and Sergi have delivered 'Ingenuity Breakfasts' run by UoN's Ingenuity Business Network, benefitting c.70 local SME business leaders at each meeting.

In an assessment period that concluded with the Covid-19 pandemic, the Department has shown itself to be both resilient and relevant as a place of knowledge creation and dissemination, as well as responsive to local, national, and international priorities. Colleagues with funding (internal and external) have pivoted these projects to support external partners and collaborations during the lockdown. Mansell worked with the National Science and Media Museum to re-design the 'Sonic Futures' project for online delivery following its closure. Martindale has continued to fund work with artists adapting their immersive projects for an online context. Evans, Newsinger, and Bao have all worked with external partners in the development of Covid-response funding applications. Bao, for example, has contributed to three projects aimed at the BAME experience of Covid and the circulation of Chinese-language pandemic literature, in collaboration from performance artists and UK academics as well as scholars from the City University of Hong Kong. Although the May 2020 Live Cinema Festival was cancelled, Kennedy developed an online programme of industry talks and workshops – taking place in September 2020 and including contributions from academics, artists, programmers, commissioners and producers from the emerging immersive film sector. All sessions were sold out and included attendees from UK and Europe. Kennedy's collaborative Live Cinema Associate Artists programme also transitioned to a series of online workshop events which will culminate in public performances in Spring 21.